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Boston Flute Players Club

TWENTIETH CONCERT

SUNDAY, APRIL 27, 1924, at 3:30

at the BOSTON ART CLUB

Corner Newbury and Dartmouth Sts. (Dartmouth St. Entrance)

Programme arranged by

GEORGES LAURENT, *Musical Director*

.. Artists ..

MME. LUCILE DELCOURT, Harp
HUBERT SAUVELET, Violin
GEORGES FOUREL, Viola
HENRI GIRARD, Double Basse,
JESUS SANROMA, Piano

MARION JORDAN BRIDGMAN, Flute
HENRI ERKELENS, Violin
JACOBUS LANGENDOEN, 'Cello
LAWRENCE TURNO, Flute
GEORGES LAURENT, Flute

MRS. BERNICE FISHER BUTLER, *Solo*

First Sopranos: MISS HELEN CHOATE, MRS. ORA WILLIAMS JACOBS
MRS. CAROLYN FISK RAE

Second Sopranos: MRS. HAZEL MACK GLINES, MRS. FRANCES BEYER HOGARDT
MRS. MAUDE W. LINSKOTT MRS. WINSLOW PORTER

Altos: MRS. MARIE FLEMING SLADEN MRS. LILLIAN HAMILTON THORNQUIST
MRS. MARION AUBENS WISE

.. Programme ..

1. STRING QUINTET *J. Langendoen*
Variations on a Dutch Theme (*First Time*)
By Adrianus Valerius (1627)
2. SUITE *Ph. Gaubert*
For Flute with accomp. of Piano (*First Time*)
 - I. Invocation (Danse de Pretresses)
 - II. Berceuse Orientale
 - III. Barcarolle
 - IV. Sherzo-Valse (Dedicated to G. Laurent)
3. FOR HARP
 - (a) Fantaisie *Saint Saens*
 - (b) Vers la Source Dans le Bois *Tournier*
 - (c) Burlesque *G. Grovlez*
4. SONATE FOR TWO FLUTES *Wilhem Friedemann Bach*
Allegro ma non troppo - cantabile
Alla breve - gigue
5. SONGS OF ELFLAND *Mabel W. Daniels*
For Women Voices, Soprano Solo, Flute, Harp and Strings
 - I. Fairy Road
 - II. Fairy Ring (*First Time in Boston*)
Conducted by The Composer

Steinert Pianoforte

Pedal Harp, Lyon & Healy, Chicago

2m1

8050A.1169

SONGS *of* ELFLAND

Two Choruses for Women's Voices

With accompaniment of
FLUTE, HARP AND STRINGS (OR PIANO)

By
MABEL W. DANIELS
Op. 28

No. 1. *Fairy Road*

No. 2. *Fairy Ring*

Price 25 cents each

1635
—
2

The Arthur P. Schmidt Co.

BOSTON
120 Boylston Street

NEW YORK
8 West 40th Street

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BOSTON FLUTE PLAYERS CLUB

CONCERT OF APRIL 27, 1924

Songs of Elfland

I.

Fairy Road

MORTALS.

Fairyland, Fairyland,
Where is the road to Fairyland?

We are weary of toil and pain,
So long we've journeyed o'er dusty plain
And steep the hills on either hand,
Far from the fields of Fairyland.

We are sated by worldly greed,
The daily conflict of race and creed.
Oh, tell us how to find the way
Back to the joys of yesterday!

Fairyland, Fairyland,
Lost is the road to Fairyland!

THE VOICE.

Faith is not lost: it but disappears
Beneath the sordid care of years.
Forget your wisdom and cunning lore,
Become as a trusting child once more.

Then, if you listen, you surely will hear
The fairy horns call from the dim forest near;
If you watch closely you surely will see
The fairy-folk flitting from flower and tree;
Then as of old you will understand
The mystical magic of Fairyland.

Fairy Ring

FAIRIES.

Come, toss the moonglint too and fro
While fireflies lend their flickering glow !
When stupid mortals lie asleep
What revelling we fairies keep !
To silver music blithely sing
As in the dance we gaily swing,
Join hands and make the Fairy Ring !

The misty cobweb's lacey screen,
The flutt'ring moth's pale wings of green
Protect us if a mortal peer
Upon our magic circle here.
If aught uncouth our pleasure mars,
We'll run and hide behind the stars.

The Elders say that we have fled :
"No fairies, child, just ghosts instead."
"Just ghosts" indeed ! - those silly things
Who have no dainty jewelled wings.
They cannot slip within a rose
And hide away where no one knows,
Nor through the keyhole swiftly pass
Nor sway upon a blade of grass,
Nor on a lily's petal light
To sip the dew from chalice white.

Ah, but a fairy's life is bliss—
Care-free, world-free, light as a kiss !
And don't you really now agree
When we in laughing mockery
Exclaim, "What fools these mortals be !"

Mabel W Daniels

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Gift of Compose through
Mass. Federation of Music Clubs
Aug. 22 1928

I

Fairy Road

MABEL W. DANIELS
Opus 28, N^o 1

Molto moderato

SOP. I

SOP. II

ALTO

FLUTE

HARP *pp delicato*

PIANO (or Strings) *pp*

p sos.
Fair - y land!

p sos.
Fair - y land!

p sos.
Fair - y land!

The first system of the musical score consists of six staves. The top three staves are vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first vocal staff has the lyrics "Fair - y land!" written below it. The second and third vocal staves also have the lyrics "Fair - y land!" written below them. The bottom three staves are piano accompaniment staves, with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part features a series of chords and melodic lines, including a prominent sixteenth-note figure in the right hand.

The second system of the musical score consists of six staves. The top three staves are vocal staves, each with a treble clef and a key signature of two flats. The bottom three staves are piano accompaniment staves, with a grand staff (treble and bass clefs) and a key signature of two flats. The piano part features a series of chords and melodic lines, including a prominent sixteenth-note figure in the right hand. The system concludes with a double bar line.

Fair - y - land!

Fair - y - land!

pp

Ch

8

6

7

mf >

Where — is the road to Fair - y -

mf >

Where — is the road to Fair - y - land? — To Fair - y -

Bb Eb

mf con moto

3

3

3

3

land, to Fair-y land? *ritard molto* *p a tempo*

land, to Fair-y land? *ritard molto* *p a tempo*

Where is the road to Fair-y land? *ritard molto* *p a tempo*

a tempo

ritard molto *p a tempo*

ritard

pp *ritard*

dim. *pp* *ritard*

pp a tempo

We are wear-y of toil and pain So

pp a tempo

We are wear-y of toil and pain So

pp a tempo

morendo

morendo pp

E *B*

G *D*

morendo

P a tempo

con Pedale

long we've jour-neyed o'er dust - y plain And steep the hills on

long we've jour-neyed o'er dust - y plain And steep the hills on

eith - er hand Far from the fields of Fair - y - land!

eith - er hand Far from the fields of Fair - y - land!

p

Fair - y land! Fair - y land! Where is the road to Fair-y

Fair - y land! Fair - y land! Where is the road to Fair-y

mf *rall.*

pp

pp *rall.*

C
F *b* D

pp a tempo

land?

pp a tempo

land?

pp a tempo

p espr.

p a tempo

rall.

rall.

rall.

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor) are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The tempo and dynamics are marked as *pp a tempo* (pianissimo at tempo) and *p* (piano). The piano part features a prominent melodic line in the right hand, often marked with *p* or *p espr.* (piano espr.). The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'land?' are written under the vocal parts. The score is divided into measures by vertical bar lines, and the piano part includes a section marked *rall.* (rallentando).

pp a tempo

We are sat-ed by world - ly greed, The dai - ly con-flict of

pp a tempo

We are sat-ed by world - ly greed, The dai - ly con-flict of

pp a tempo

molto arpeggio

p a tempo

race and creed. O tell us how to find the way

race and creed. O tell us how to find the way—

Back to the joys of yes - ter-day! Fair - y land!

Back to the joys of yes - ter-day! Fair - y land!

p

pp

Fair - - - y land! Lost is the road, Lost -

Fair - - - y land! Lost is the road, Lost -

f *attacca*

cresc.

f *G♯* *E♭*

dolente *pp*
the road to Fair-y land!
dolene *pp*
the road to Fair-y land!
dolent *pp*

pp espr.

pp 6

8

pp molto tranquillo 3

attacca

3

8

ritard - e - dim.

8

ritard - e - dim. 3

SOPRANO SOLO

Quasi recitativo

Faith is not lost — it but dis - ap - pears Be-

pp

ppp

f

neath the sor - did care of years. For - get your wis - dom and

cun - ning lore, Be - come as a trust - ing child, as a child once

semplice

dolce

rall.

semplice

a tempo *SOLO*

more

SOP. I & II

ALTO

FLUTE

rall.

HARP

a tempo

Più mosso
Con moto, grazioso

p

Then if you list - en you sure - ly will hear The

pp

Ah Ah Ah Ah

pp

pp delicato

Più mosso
Con moto, grazioso

pp

fair - y horns call from the dim forest near; If you watch close - ly you

Ah Ah Ah Ah Ah Ah

sure - ly will see The fair - y folk flit - ting from flow - er and tree

Ah Ah Ah Ah Ah Ah

pp cb

8 8

8 8

Ah

sure - ly will hear

Then if you list - en you sure - ly will hear The

delicato

Ah

fair - y horns call from the dim for-est near

Bb
F#

accel e cresc. poco a poco

Ah

accel e cresc. poco a poco sure - ly will see

If you watch close - ly you sure - ly will see The

accel e cresc. poco a poco

accel e cresc. poco a poco

accel e cresc. poco a poco

accel e cresc. poco a poco

ritard

Ah

flow - er and tree

fair - y folk flit - ting from flow - er and tree

ritard

ritard

Broadly

*f poco rall.**molto dim.*

as of old you'll un-der - stand, Ah

Then as of old you'll un-der - stand The

f *mf* *rall.* *molto dim.*

E♭ B G♭ A♭

Tempo Primo

pp misterioso

mys - ti - cal mag - ic, The

pp misterioso *pp misterioso* *pp misterioso*

misterioso *pp* *D♭*

Tempo Primo

pp misterioso

Ah

mys - ti - cal mag - ic; The

molto ritard

Ah

molto ritard

mag - ic of Fair - y -

molto ritard

poco cresc. *molto* *ritard* *dim.*

poco cresc. *molto ritard*

pp

pp 8

land!

pp

a tempo espr. pp.

allargando

a tempo

G♯ *pp*

allargando

pp a tempo

allargando

morendo

ppp

8

morendo

ppp

morendo

ppp

ARTHUR P. SCHMIDT'S

OCTAVO EDITION.

... WOMENS VOICES. ...

Three and Four-Part Songs with Piano and Additional Instruments

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864	RISHER, ANNA PRISCILLA	O Mistress Mine (Trio)	(Violin) .12
865	RISHER, ANNA PRISCILLA	When Icicles Hang by the Wall (Trio)	(Violin) .12
866	RISHER, ANNA PRISCILLA	Where the Bee Sucks (Trio)	(Violin) .15
869	MACDOUGALL, H. C.	Dame Jane the Music Mistress	(Violin) .15
874	MARSH, W. J.	Sunset (Trio)	(Two Violins) .25

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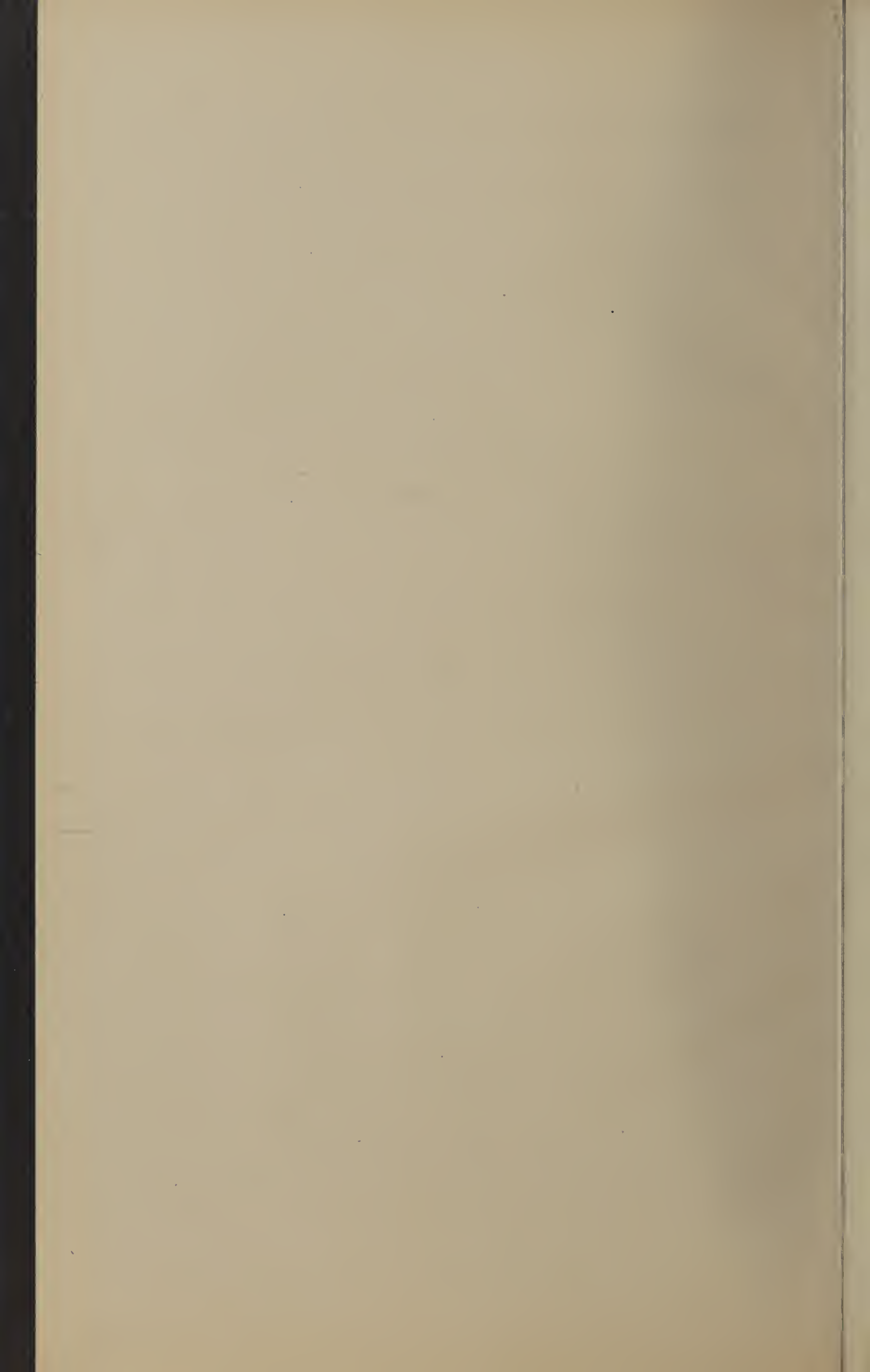
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II

Fairy Ring

(TRIO)

MABEL W. DANIELS

Opus 28, N° 2

Allegro vivace, sempre leggiero

Musical score for Soprano I, Soprano II, Alto, Flute, Harp, and Piano (or Strings). The score includes dynamics such as *pp*, *pp leggiero*, *cresc.*, and *pp*.

Musical score for Piano (or Strings) and Flute. The score includes dynamics such as *cresc.*, *f*, and *glissando*. It also features chord markings: *A♭ F♯* and *D♭*.

First system of musical notation, measures 1-3. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five staves: three single staves at the top and a grand staff (treble and bass clef) at the bottom. Measures 1 and 2 contain rests for all parts. In measure 3, the top staff has a piano (*p*) melodic line starting on G4, moving to A4, B-flat4, and C5, with a triplet of eighth notes. The grand staff has a piano (*pp*) accompaniment of chords, with a crescendo (*cresc.*) marking in measure 3.

Second system of musical notation, measures 4-6. The score continues with the same five-staff layout. Measures 4 and 5 contain rests for the vocal parts. In measure 6, the vocal parts enter with the lyrics "Come, toss the moon-glint". The melody is marked *mf* (mezzo-forte). The piano accompaniment continues with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic in measure 6. The lyrics "Come, toss the moon - glint" and "Come, toss the" are written under the vocal staves.

too and fro. While fire - flies lend their
 too and fro While fire - flies lend their
 moon - glint too and fro While fire - flies

mf

flick - ring glow When stu - pid mor - tals lie a - sleep What
 flick - ring glow When stu - pid mor - tals lie a - sleep What
 lend their flick - ring glow,

mf

[illegible]

blithe - ly sing — As in the dance we gai - ly swing, — To

blithe - ly sing — As in the dance — we gai - ly swing, — To

8

accel. - - - - - *animato*

sil-ver mu-sic sing, Gai-ly now we swing, Join hands and make the Fair-y

sil-ver mu-sic sing, Gai-ly now we swing, Join hands and make the Fair-y

accel. - - - - - *animato cresc.* - - - - -

accel. - - - - - *animato*

accel. - - - - - *cresc.* - - - - -

Eh Ah

f a tempo

Ring!

f a tempo

Ring!

f a tempo

f a tempo *leggiere*

f a tempo

f a tempo

Meno mosso, tranquillo

p The mist - y cob-web's

Ah

pp Ah

rall. *dolce*

dim. *rall.* *pp*

Meno mosso, tranquillo

dim. *rall.* *p*

lac - y screen, The flutt - ring moth's pale wings of green Pro -

Ah

Ah Ah Ah

p *p* *p*

tect us if a mor-tal peer Up - on our mag - ic cir - cle
 Ah Ah
 Ah Ah Ah

p

here The mist - y cob-web's lac-y screen, The
 The mist - y cob-web's lac-y screen, The
 Ah
 (b) *schierzando* *p* *pp*

p

flutt-'ring moth's pale wings of green Pro - tect us if a

flutt-'ring moth's pale wings or green Pro - tect us if a

simile

p

p

p

p.

mor-tal peer Up - on our mag-ic cir - cle here

mor-tal peer Up - on our mag-ic cir - cle here

schierzando

p.

p.

p.

p.

If aught un-couth our pleas-ure mars — Well

If aught un-couth our pleas-ure mars — Well

cresc.

Animato accel. *Tempo primo*

run and hide be-hind the stars! —

run and hide be-hind the stars! —

run and hide be-hind the stars! —

Animato

Animato

Animato *Tempo primo*

accel.

f

Come,

cresc.

cresc.

cresc.

Come, toss the moon-glint too and fro While fire-flies lend their

toss the moon - glint too and fro While fire-flies lend their

Come, toss the moon-glint too and fro While fire-flies.

f

mf

flick - 'ring glow — When stu - pid mor-tals lie a-sleep What

flick - 'ring glow — When stu-pid mor-tals lie a - sleep — What

lend their flick-'ring glow

rev - el-ing we fair-ies keep! — To *p* *grazioso* sil - ver mu - sic

rev - el-ing we fair-ies keep! — To *p* *grazioso* sil - ver mu - sic

p *grazioso*

dolce

p

p

blithe - ly sing, — To sil - ver mu - sic blithe - ly sing As

blithe - ly sing, — To sil - ver mu - sic blithe - ly sing As

8

G D

accel. - - - - - Animato

gai - ly in the dance we swing, we gai - ly swing, Join hands and make the Fair-y

accel. - - - - - Animato

gai - ly in the dance we swing, we gai - ly swing, Join hands and make the Fair-y

accel. - - - - - Animato

8 - - -

A B D E F#

accel. Animato

f *SOLO* (*slowly*)

Ring! _____ *SOP. I & II* The El-ders say that we have

Ring! _____ *ALTO*

f *tr* *glissando*

f

a tempo *parlando*

fled; _____ "No fair - - - ies

Ha - ha!

p *f*

Ha - ha! Ha - ha!

p *f*

Ha - ha! Ha - ha!

mf *pp delicato*

a tempo *legg.* *p*

2 1

pp

child, just ghosts in -

pp

pp misterioso

(Scornfully) *f* *con forza*

stead? Ha - ha! Just ghosts in - deed! great sil - ly

Ha-ha! Ha-ha!

Ha-ha! Ha-ha!

E♭ A♯

grazioso

things Who have — no dain - ty jew - elled

dim. - - - p

wings, *pp*

No dain - ty wings, jew - elled

pp

delicato

delicato

pp

Gb

10

pp rit.

No jew - elled wings.

wings, dain - ty, jew - elled wings. They

pp *rit.*

pp *rit.*

Con moto, sempre leggiero *delicato* *p*

pp Ah

can-not slip with - in a rose And hide a-way where

pp

8

pp F#

Con moto

pp *delicato*

Ah _____ Ah _____

no one knows _____ Nor through the key-hole swift-ly pass _____

8

B
E } Ab

Ah _____

Nor sway up-on a blade of grass. _____ Nor

8

D#

on a lil - y's pet - al light To sip the dew from chal - ice

rall.

ritard. *molto*

To sip the dew from chal - ice white. They can-not slip with -

pp

pp

ritard.

ritard.

pp

pp delicato

delicato p

Ah

Ah

in a rose

And hide a-way where no one knows

calla voce

8

8

F#

Ah

Nor through the key-hole

swift-ly pass

Nor

B
E

Ab

D#

Ah

sway up - on a blade of grass

Nor

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has one sharp (F#). The vocal line begins with a long note on 'Ah' in measure 2, followed by the lyrics 'sway up - on a blade of grass' in measure 3, and 'Nor' in measure 4. The piano accompaniment consists of chords and single notes. The solo instrument line has a melodic line in measure 2 and a more active line in measure 3.

on a lil - y's pet - al light To sip the dew from chal - ice

rall.

p

rall.

This system contains measures 5 through 8. The vocal line continues with the lyrics 'on a lil - y's pet - al light To sip the dew from chal - ice'. The tempo marking *rall.* appears above the vocal line in measure 7. The piano accompaniment includes a section marked *p* (piano) in measure 6. The solo instrument line has a melodic line in measure 5 and a more active line in measure 6. The key signature remains one sharp (F#).

ritard. *pp a tempo*

To sip the dew from chal ice Ah

white Ah! but a fair - y's life is bliss:

Ah bliss:

p

World - free

Care - free, World - free

Care - free, World - free

pp

p

Solo con SOP. I.

pp ben sos.

SOP. II

pp

ALTO

pp

Light as a kiss

Light as a kiss

pp

a lido

pp

C# G#

*Più mosso**p parlando*

cresc.

And don't you real-ly now a-gree when we, in laugh-ing

p parlando

cresc.

And don't you real-ly now a-gree when we, in laugh-ing

p parlando

cresc.

C#

p

G#

Più mosso

p leggiero

cresc.

mock - er - y Ex - claim, in laugh - ing mock - er - y. "What

mock - er - y Ex - claim, in laugh - ing mock - er - y. "What

cresc.

f *Molto animato*

fools. What fools, What fools these mor - tals

fools. What fools, What fools these mor - tals

fools. What fools, What fools these mor - tals

pp Maestoso

Vivo (SOLO) *cresc.*

be What fools these mor-tals *mf* bel *cresc.*

pp *mf* *cresc.*

pp *mf* *cresc.*

ff *Vivo* *mf*

ff *D* *B* *Ab* *mf* *cresc.*

Vivo *mf* *cresc.*

brillante cresc.

f glissando *ff*

senza rit. *ff*

ARTHUR P. SCHMIDT'S

OCTAVO EDITION.

MABEL W. DANIELS

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MAVOURNEEN	(Mixed Voices No. 112) .10
ENCHANTMENT	(Mixed Voices No. 123) .16
SECRETS	(Men's Voices No. 383) .10
A STUDY IN GRAMMAR	(Men's Voices No. 384) .10
COLLINETTE	(Women's Voices No. 293) .15
EASTERN SONG	(Women's Voices No. 501) .16
THE VOICE OF MY BELOVED	(Women's Voices No. 502) .16
JUNE RHAPSODY (Trio)	(Women's Voices No. 593) .12
THE LADY OF DREAMS (Trio)	(Women's Voices No. 597) .12
VENI CREATOR SPIRITUS	(Women's Voices No. 540) .12
SONG OF THE PERSIAN CAPTIVE	(Women's Voices No. 666) .12
PEACE WITH A SWORD	(Mixed Voices No. 173) .15
GLORY AND ENDLESS YEARS	(Men's Voices No. 473) .12
SOLDIER-CAP (Trio)	(Women's Voices No. 735) .12

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865	RISHER, ANNA PRISCILLA	When Icicles Hang by the Wall (Trio)	(Violin) .12
866	RISHER, ANNA PRISCILLA	Where the Bee Sucks (Trio)	(Violin) .15
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